



Harfe solo.

Albersfoetter, Carl. Drei kl. Vortragstücke.

op. 4. Romanze	1 50
op. 5. Marsch	1 50
op. 6. Tokkata	2 50

Chopin, Fr. Werke bearb. von Wilh. Posse.

— Fantasie Impromptu Op. 66	4 —
— Mazurka, Op. 24 No. 1	1 50
— Etude (Ges dur), Op. 10 No. 5	2 —
— Etude (Es dur), Op. 10 No. 11	2 —
— Etude (As dur), Op. 25 No. 1	2 —

Dizi, F. Sonate Pastorale

Grande Sonate	2 50
Neue, von W. Posse revidierte Ausgabe.	3 —

Ferroni, Vincenzo. op. 60. Zéphyr et la

Nympe. Scherzo	2 —
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Holy, Alfred. op. 12. Drei kleine Stücke.

a) Notturmo	2 —
b) Ständchen	
c) Canzonette	

Huber, Walter. op. 5. Andante religioso

— op. 12. Valse lente	2 —
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Kastner, Alfred. op. 10. Deux morceaux

faciles (sans pedales)	2 —
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— op. 12. Zwei Stücke

a) Souvenir. b) Arabeske.	2 50
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— Deux Esquisses (Mélancolie. Joie)

	2 50
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Kunze, Hugo.

— op. 5 No. 1. Fantasie helvetica

	2 50
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— op. 5 No. 2. Stille Nacht, heilige Nacht.

Fantasie	2 —
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— op. 5 No. 3. Fantasie über „Die letzte

Rose“	2 —
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Liszt, Franz. Liebesträume. Drei Not-

turnos, bearbeitet von Wilh. Posse.	3 —
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— Consolations, bearbeitet von Wilh. Posse

	2 50
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Magistretti, L. M. Das Harfenisten Kon-

zert-Programm. Bearbeitung alter	
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Meisterstücke.	
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No. 1. Rossi, Mich. Angelo. An-	
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dantino Allegro	2 —
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No. 2. Scarlatti, Domenico.	
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Bourrée	2 —
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No. 3. Bach, J. S. Allemande	1 50
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No. 4. Bach, J. S. Gavotte	2 —
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No. 5. Händel, G. F. Courante	2 —
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No. 6. Händel, G. F. Passacaglia	2 —
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No. 7. Zipoli, D. Corrente	1 50
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No. 8. Daquin, C. Lecoucou	2 —
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No. 9. Galuppi, B. Giga	2 —
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No. 10. Paradisi, P. D. Toccata	2 —
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No. 11. Rolle, J. H. Allegro Presto	2 50
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No. 12. Grazioli, G. B. Moderato	2 —
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Oberthür, Charles. Meine Ruh' ist hin.

Musikal. Illustration. (Goethes Faust)	2 —
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Poenitz, Franz.

— op. 68. Klänge aus der Alhambra

	2 50
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— op. 76. Adventklänge. Präludium

	2 50
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— op. 77 No. 1. Abendfrieden

	2 50
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— op. 77 No. 2. Nocturno

	3 —
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— op. 78. Maskenscherz. Salonstück

	2 50
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Posse, Wilhelm. Mazurka

	2 —
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— Tarantelle

	2 —
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— Improvisationen

	2 50
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— Zwei Walzer. No. 1 (As moll), No. 2

(Es dur)	2 —
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— Sechs kleine Stücke

	2 50
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— No. 1. Neckerei. No. 2. Nachtstück. No. 3. Träumerei. No. 4.

Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.	
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— Acht große Konzert-Etuden.

No. 1, 2, 3, 4, 5, 6, 7, 8. Jede Etude	2 —
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— Drei Etuden. No. 1, 2, 3. Jede Etude

Variationen üb. d. Karneval von Venedig	4 —
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— Thema mit Variationen

	4 —
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— Siehe auch unter Chopin und Liszt.

Schücker, Edmund. op. 28. Legende

	2 50
--	------

— op. 35. Fantasio appassionato

	4 —
--	-----

— op. 36. Sechs Virtuosen-Etuden

	5 —
--	-----

— op. 37. Elisabeth Gavotte

	2 —
--	-----

— op. 38. Barcarole

	2 50
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— op. 41. Henrica. Nocturno

	2 50
--	------

Snoer, Johannes. op. 51. Fantasie über

das Niederländische Volkslied „Wien	
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Neerlandsch bloed“	2 50
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— op. 52. Zwei leichte Salonstücke.

a) Capriccio marcial	2 —
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b) Capriccio melodieux	2 —
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— Vier leichte Vortragsstücke.

op. 102. Romance	2 —
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op. 103. Nocturne	2 —
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op. 104. Capriccio musical und Inter-	
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mezzo	2 —
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op. 105. Konzertwalzer	2 —
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— op. 106. Im Walde. Fünf leichte Stücke

zum Konzert- und Solovortrag.	
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No. 1. Morgenstimmung	2 —
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No. 2. Waldesrauschen	2 —
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No. 3. Am Bach	2 —
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No. 4. Elftanz	2 —
----------------	-----

No. 5. Abendlied	2 —
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Spohr, L. op. 36. Variations sur l'air „Je

suis encore dans mon printemps“	2 —
---------------------------------	-----

— Revidiert von W. Posse.

Stahl, Ernst. op. 41. Les Adieux (Abschied)

	2 —
--	-----

— op. 42. Serenade

	2 —
--	-----

— op. 50. An der Quelle. Salonstück

	2 —
--	-----

— op. 56. Marguerite. Gavotte

	2 —
--	-----

Tedeschi, L. M.

— op. 31. Marionetta. Humoreske

	2 —
--	-----

— op. 32. Pattuglia Spagnuola

	2 —
--	-----

— op. 34. Suite

	5 —
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— op. 36. Al Ruscello. Studio di Concerto

	2 50
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— op. 37. Etude Impromptu

	2 —
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— op. 42. Angelus

	2 —
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— op. 43. Presque rien

	2 —
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— op. 44. Anacreontica

	2 50
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— op. 45. Idillio

	2 —
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Theumann, M.

— op. 7/8. Deux pièces: Douleur,

Resignation	2 —
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— op. 9. Rêve d'une Mazurka

	2 —
--	-----

— op. 10. Cantique d'amour

	2 —
--	-----

— op. 11. Fantaisie sur quatre thèmes russes

	2 50
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— Rhapsodie hongroise

	2 50
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Trneček, Hans.

— op. 7. Schubert-Fantasie

	3 —
--	-----

— op. 30. Novelette

	2 —
--	-----

— op. 43. Moldau. Symphonische Dichtung

von Fr. Smetana. Transkription	3 —
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— op. 73. Variationen üb. ein lustig. Thema

	3 —
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— op. 74. Erste Rhapsodie

	3 —
--	-----

— op. 75. Dalibor. Oper v. Fr. Smetana.

Fantasie	4 —
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— op. 76. Die verkaufte Braut. Oper von

Fr. Smetana. Fantasie und Sextett	2 50
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Verdalle, Gabriel.

— op. 1. Andante religioso

	2 —
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— op. 2. l'Oiseau-Mouche

	2 —
--	-----

— op. 3. Petite Marche

	2 —
--	-----

— op. 4. Aubade

	2 —
--	-----

— op. 5. Sérénade

	2 —
--	-----

— op. 6. Romance sans paroles

	2 —
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— op. 7. Adagio

	2 —
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— op. 8. Valse caprice

	2 —
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— op. 9. Mazurka

	2 —
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— op. 10. Barcarole

	2 —
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— op. 19. Valse lente

	2 50
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— op. 23. Saltarelle

	2 —
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— op. 27. Sevillana

	2 —
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— op. 33. Invocation

	2 —
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— op. 34. Doux songe

	2 —
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— op. 39. Lucciola

	2 —
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— op. 40. Danse slave

	2 —
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— op. 41. Légende bretonne

	2 —
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— op. 42. Remembrance

	2 —
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— op. 43. Recueillement

	2 —
--	-----

— op. 45. Childish march

	2 —
--	-----

— op. 46. Leggenda d'amore

	2 —
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Aufführungsrecht
vorbehalten.

Fantaisie - appassionato.

Edmund Schuëcker, Op. 35.

Allegretto molto.

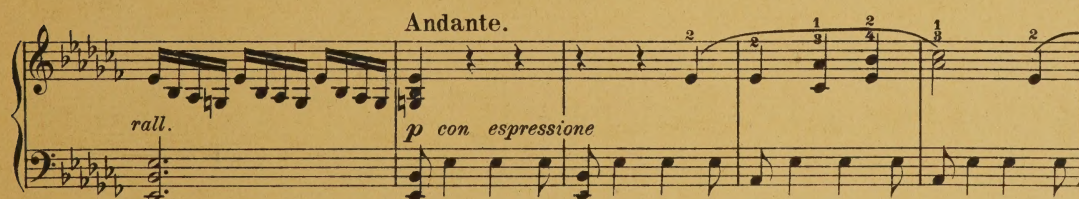
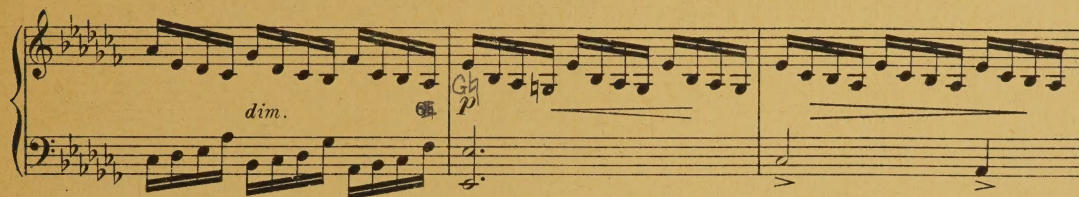
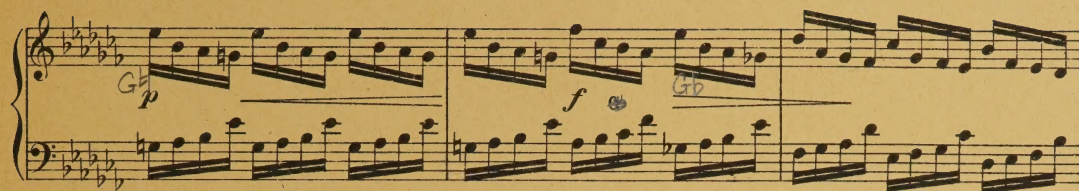
Harfe.

p *cresc.*

8

ff *p*

f



Einen Katalog über Neuerscheinungen von Compositionen für Harfe versendet die Verlagshandlung auf Verlangen gratis und franco.

Z. 5729

A

a tempo *pp*

p

D \sharp

2 4 1 3 2 3 1 2 3 1 3

rit.

D \sharp

Più mosso.

f

p

G \sharp *G \flat* *D \sharp* *G \flat*

f

p

D \flat

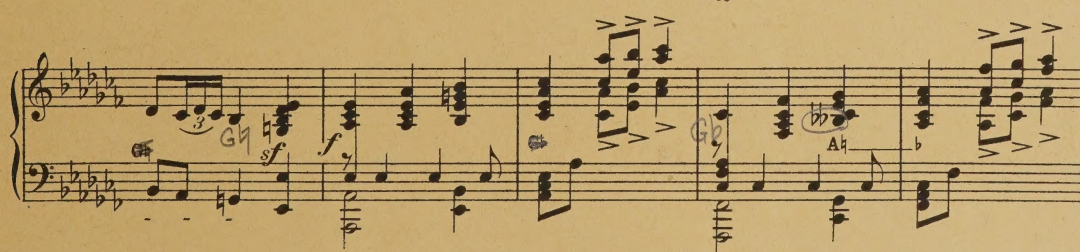
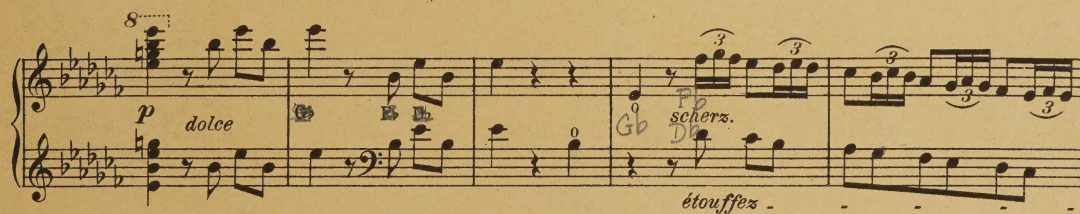
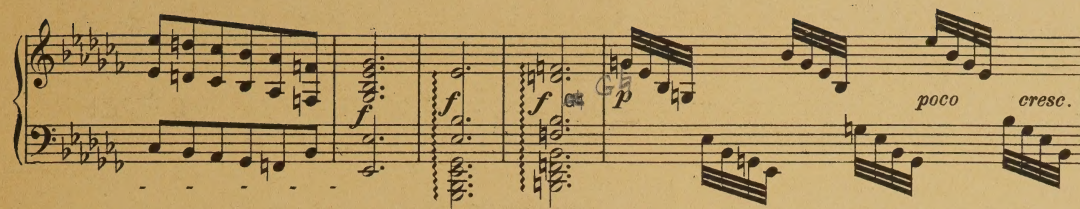
f

D \sharp *C \sharp* *F \flat*

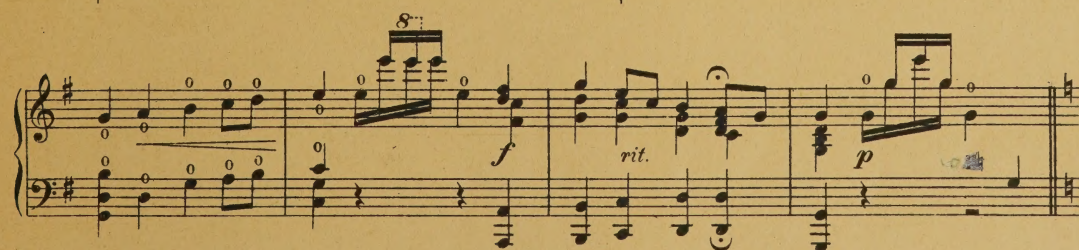
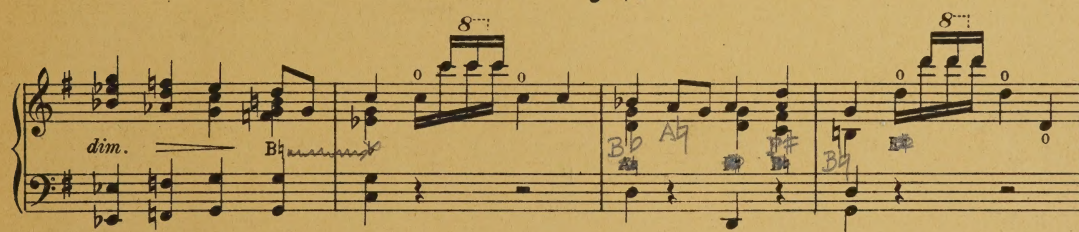
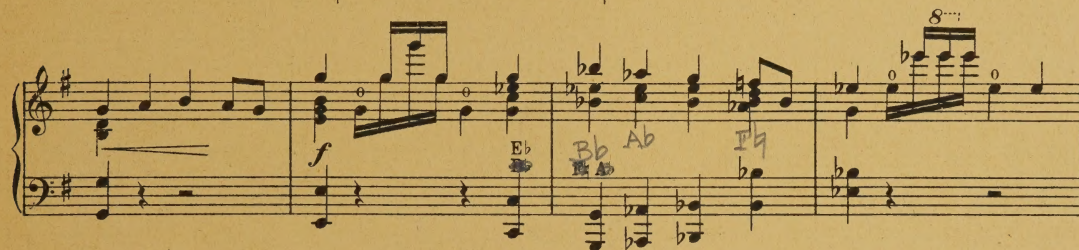
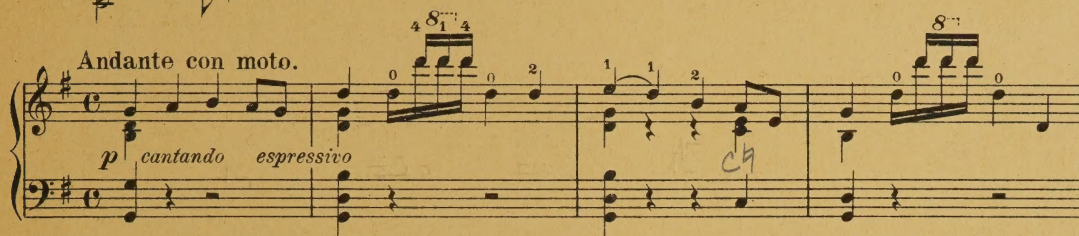
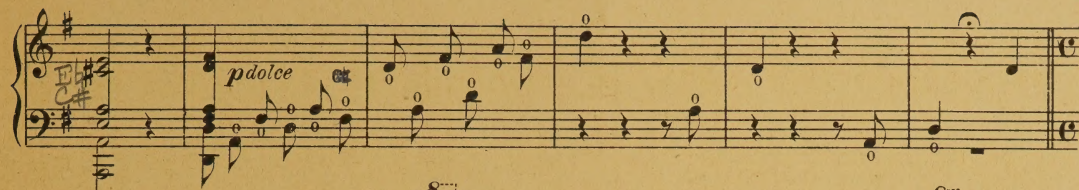
8

F \flat *F \flat*

sans étouffer

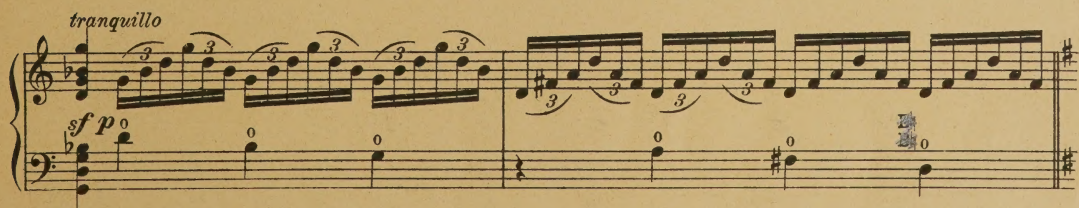
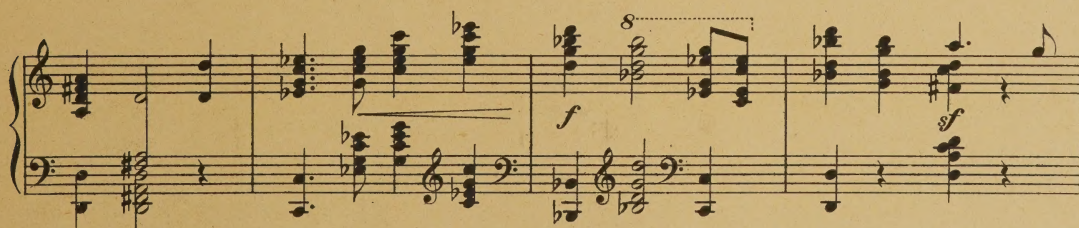
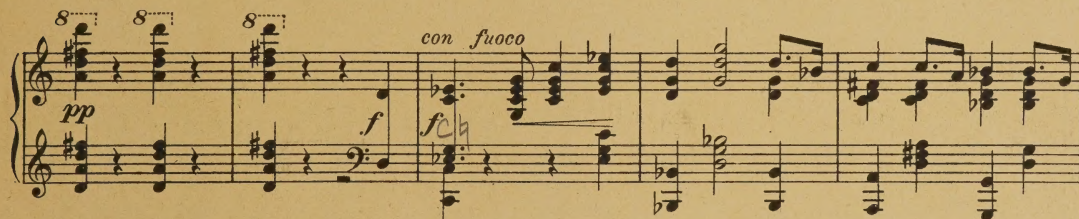
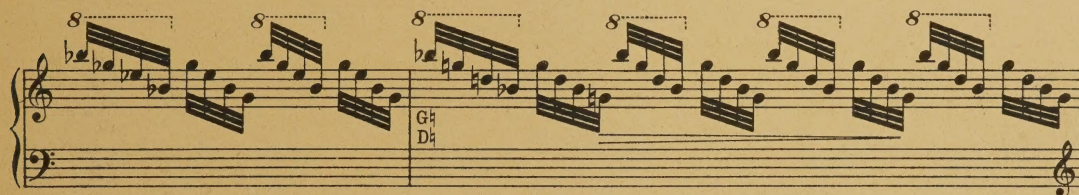
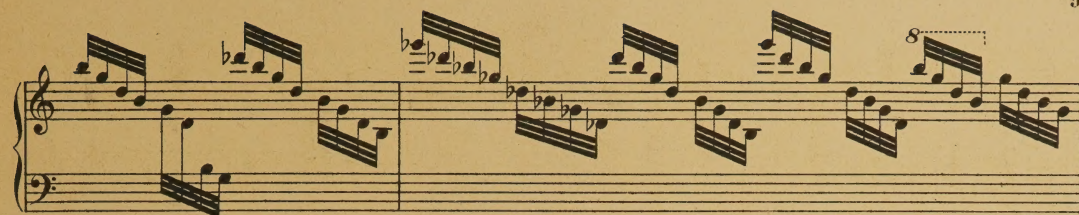


This image shows a handwritten musical score for piano, consisting of six systems of staves. The notation is complex, featuring many chords, arpeggios, and rapid passages. Dynamic markings such as 'sf' (sforzando) and 'p' (piano) are used throughout. The score is written on aged, yellowed paper. The first system includes the instruction 'accel.' and various chordal textures. The subsequent systems feature more intricate melodic and harmonic lines, with some systems starting with a measure rest. The notation is dense and expressive, typical of late 19th or early 20th-century piano music.



con anima

poco cresc



con molto espressivo

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. Handwritten annotations in blue ink are present throughout the score.

System 1: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. Dynamic marking: *pp*.

System 2: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. Dynamic marking: *pp*.

System 3: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. Dynamic marking: *pp*. Handwritten annotation: *E^b*.

System 4: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. Dynamic marking: *f*. Handwritten annotations: *B^b*, *A^b*, *F^b*.

System 5: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. Dynamic marking: *f*. Handwritten annotations: *B^b*, *B^b*, *B^b*.

System 6: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. Dynamic marking: *ppp*. Handwritten annotations: *B^b*, *A^b*, *F^b*, *E^b*.

First system of musical notation. The right hand (treble clef) plays a continuous eighth-note scale in G major. The left hand (bass clef) plays a simple harmonic accompaniment with whole and half notes.

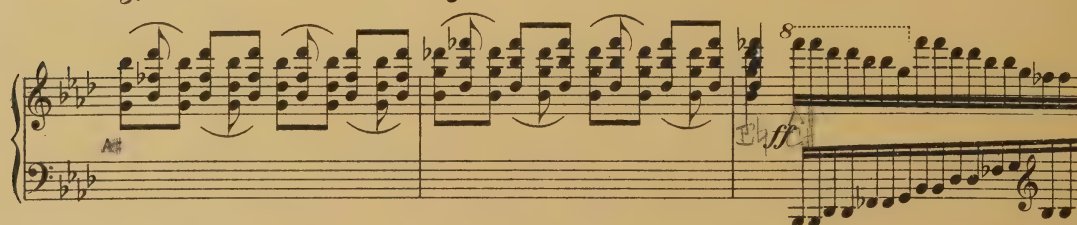
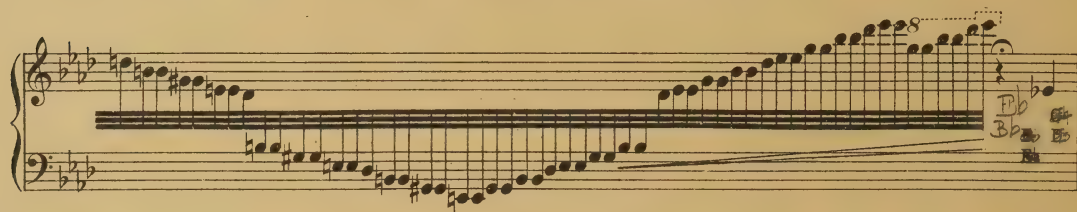
Second system of musical notation. The right hand continues the eighth-note scale. The left hand accompaniment includes some chords and moving lines.

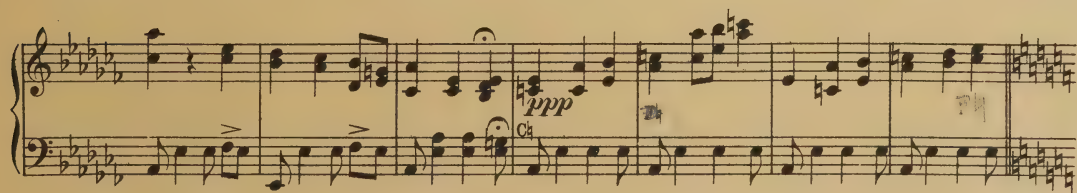
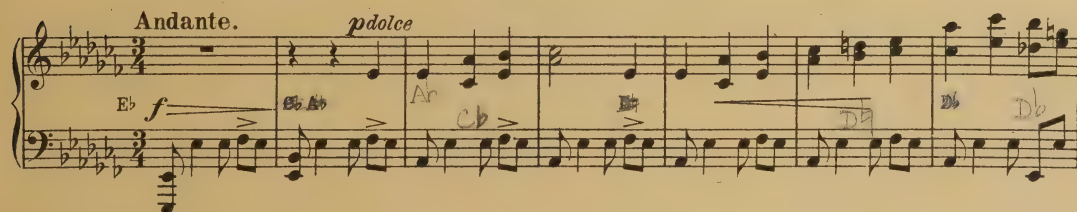
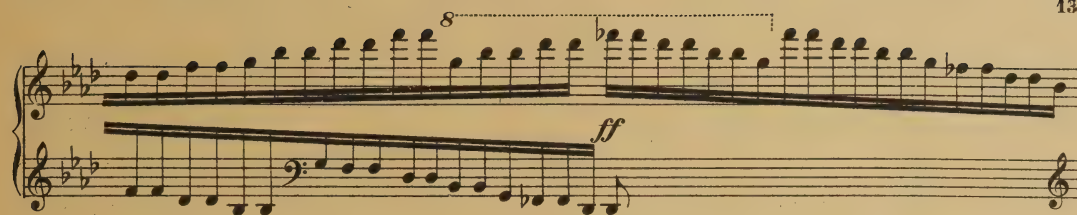
Third system of musical notation. The right hand continues the eighth-note scale. The left hand accompaniment includes some chords and moving lines.

Fourth system of musical notation. The right hand continues the eighth-note scale. The left hand accompaniment includes some chords and moving lines. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation. The right hand continues the eighth-note scale. The left hand accompaniment includes some chords and moving lines. The system ends with a double bar line and a repeat sign.

Sixth system of musical notation. The right hand continues the eighth-note scale. The left hand accompaniment includes some chords and moving lines. The system ends with a double bar line and a repeat sign.





Più mosso.

First system of musical notation. Treble and bass staves. Treble staff has a G#4 written above the first measure. Bass staff has a G#3 written above the first measure. Dynamics: *f* in the first measure, *p* in the third measure.

Second system of musical notation. Treble and bass staves. Dynamics: *f* in the first measure, *p* in the third measure.

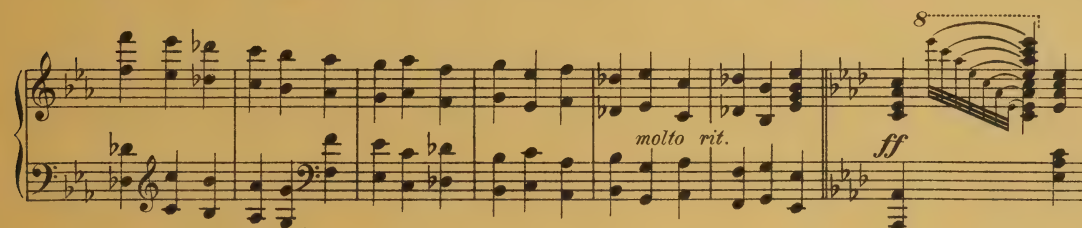
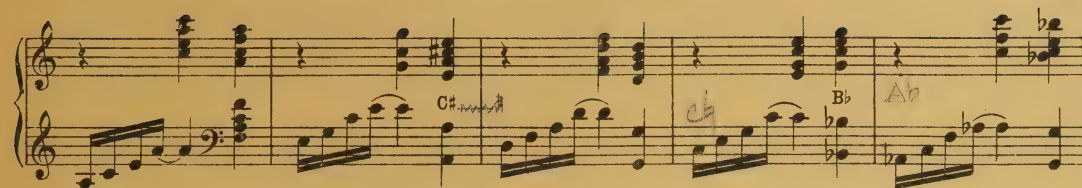
Third system of musical notation. Treble and bass staves. Treble staff has an 8va marking above the second measure. Bass staff has D# and C# markings above the second measure. Dynamics: *f* in the first measure.

Fourth system of musical notation. Treble and bass staves. Treble staff has a G#5 and C#5 marking above the fourth measure. Bass staff has a C#4 marking above the fourth measure. Dynamics: *f* in the first measure, *f con fuoco* in the third measure.

Allegro molto maestoso.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *rit.* marking above the first measure. Bass staff has a *ff* marking above the first measure.

Sixth system of musical notation. Treble and bass staves. Treble staff has a G#5 and C#5 marking above the first measure. Bass staff has a G#3 and C#3 marking above the first measure. Dynamics: *f* in the first measure.



The musical score consists of six systems, each with a treble and bass staff. The key signature is three flats (B-flat major or D-flat minor). The notation includes various musical elements:

- System 1:** Treble staff has eighth-note patterns with accents. Bass staff has whole notes. Dynamic marking *f* is present.
- System 2:** Treble staff continues with eighth-note patterns. Bass staff has whole notes. Handwritten notes *D^b* and *D[#]* are visible.
- System 3:** Treble staff has chords and eighth-note patterns. Bass staff has chords. Dynamic marking *f* is present. Handwritten notes *E^b*, *D^b*, *D[#]*, and *B^b* are visible.
- System 4:** Treble staff has eighth-note patterns. Bass staff has whole notes. Dynamic marking *dim.* is present. Handwritten notes *E^b*, *A^b*, *B^b*, and *B^b* are visible.
- System 5:** Treble staff has eighth-note patterns. Bass staff has whole notes. Handwritten note *B^b* is visible.
- System 6:** Treble staff has eighth-note patterns. Bass staff has whole notes. Dynamic marking *f* is present. Handwritten note *G[#]* is visible.



ff *molto rit.*

Allegro con brio.

ff

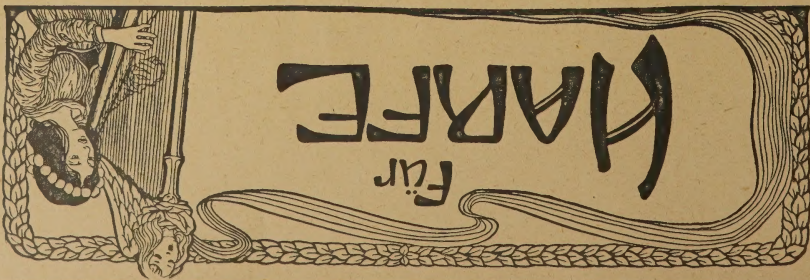
ff

ff

Maestoso. *ff*

Handwritten annotations in blue ink:

- Chord symbols: A_4 , Bb , A_b , Bb , $G^\#$
- Word: *brillante*
- Handwritten signature: *E. Bach*



Violoncello und Harfe.

netto

netto

Mostler, N. M. op. 20. Harfenständchen.

Oelschlegel, Alfred. op. 144. An die

Madonna. Sechses Trio für Violine,

Violoncello und Harfe. 2 50

Snoer, Johannes. op. 35. Preeghiera für

Violine, Violoncello und Harfe. 2 50

Trneck, Hans. op. 29. Nocturno für

Violine, Violoncello und Harfe. 4 —

Weber, Otto. Ein Traum für Violine,

Violoncello und Harfe. 3 —

— Abschied für Violine, Violoncello und

Harfe. 3 —

Wetzer, Paul. Minuet aus L'arlesienne

von G. Bizet. Für Flöte, Harfe oder

Klavier, Violoncello und Viola ad lib. 2 —

Harfe und Pianoforte.

Albersloetter, Carl. op. 3. Konzertstück

(Ballade). 3 —

Poenitz, Franz. op. 74. Vinea. Fantasie

für großes Orchester mit obligater

Harfe. Für Klavier und Harfe einge-

richtet von Heinrich Katona-Grneke

Zabel, Albert. op. 35. Großkonzert C-moll

10 —

Harfe und Orgel.

Kienzl, Wilhelm. op. 53 No. 1. Abendsang

3 —

Gesang und Harfe.

Kienzl, Wilhelm. op. 56. Verwekte Rosen

2 —

Klughardt, August. op. 80 No. 2. Alt-

deutsches Minnelied 1 —

Müller, Margarethe. Christkindchen.

Ausgabe für hohe Stimme 1 —

Ausgabe für tiefe Stimme. 1 —

Studienwerke.

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Harfe solo mit Orchester. (Ballade).

netto

Albersloetter, Carl. op. 3. Konzertstück (Ballade).

Partitur 6 —

Orchesterstimmen 10 —

Solistimme 2 —

Huber, Walter. op. 9. Fantasie.

Partitur 5 —

Orchesterstimmen 8 —

Solistimme f. Harfe. 1 50

Parish Alvars, Elias. Grand marche.

(Arrangiert von Ludwig Richter.)

Partitur 5 —

Orchesterstimmen 8 —

Solistimme 1 50

Poenitz, Franz. op. 74. Vinea. Fantasie

für großes Orchester mit obligater

Harfe. 1 50

Partitur 5 —

Orchesterstimmen 8 —

Solistimme 1 50

Zabel, Albert. op. 35. Großes Konzert C-moll.

Partitur 16 —

Orchesterstimmen 20 —

Solistimme 4 —

Partitur 16 —

Orchesterstimmen 20 —

Solistimme 4 —

Holy, Alfred. op. 13. Festmensch 4 —

Poenitz, Franz. op. 65. Fantasie in Ges-dur

5 —

— op. 75. Spukhafte Gavotte 2 50

— op. 80. Wikingerfahrt. Fantasiel. As-moll

5 —

Schücker, Edmund. op. 40. Remem-

brances of Worcester. 7 50

Albersloetter, Carl. op. 7. Romanze 2 50

Chopin, Fr. op. 55 No. 1. Nocturne F-moll

beart. v. Marianne u. Clara Eßler

Meyer-Mahstedt, Adolf. op. 14. Petite

2 50

Oberrühr, Charles. Fantasie über „Auld

Robin Gray“ 2 —

Poenitz, Louis. Sonate, einge. v. W. Posse

6 —

Spohr, Louis. op. 79. Am Strand. Fantasie

2 —

Stahl, Ernst. op. 49. Gedanken. Elegie. 2 50

— op. 52. Scheinmeyer. Scherzo 2 —

— op. 69. Romanze in F-dur 2 50

Tedeschl, L. M. op. 28. Serenade 2 50

Verdalle, Gabriel. op. 20. Larghetto 2 50

— op. 24. Réverie 2 —

— op. 26. Cantilène 2 —

— op. 29. Chant d'amour 2 —

— op. 30. Mélancoïe 2 —

— op. 32. Pleurs et Rires 2 —

Willm, Nicolai von. op. 156. Duo 3 —

Flöte und Harfe.

Hilse, B. op. 6. Suite für Flöte und Harfe

oder Klavier 4 —

No. 1. Andante. No. 2. Bachmanie. No. 3. Adagio.

Schönke, Wilh. op. 30. 2 —

No. 1. Canzonetta 2 —

No. 2. Seguidilla 2 50

Böhme, O. op. 23. Soirée de St. Petersbourg

2 50

Cornet à Pistons und Harfe.

Ensemblemusik mit Harfe.

Frommer, Paul. op. 47. Serenade für

Violine, Violoncello und Harfe. 2 50

Heinisch, Victor. Elegie für Violine, Violon-

cello, Harfe und Harmonium. 4 —

Kempfer, Lothar. op. 43. Romanze für

Violine, Viola, Cello und Harfe. 4 —

Kienzl, Wilhelm. op. 53. Abendstimm-

ungen. Drei Stücke für Streich-

orchester und Harfe. 2 50

No. 1. Hartners Abendsang.

Partitur. 2 50

No. 2. Ave im Kloster.

Partitur. 2 50

No. 3. Serenade.

Partitur. 2 50

Klughardt, August. Gebet aus op. 75.

„Die Zerstörung Jerusalems“ für

Violoncello, Harfe und Orgel. 2 50

Lemba, Arthur. Berceuse für 2 Violinen,

Viola, Violoncello und Harfe. Partitur

und Stimmen 2 50

Willm, Nicolai von. op. 156. Duo 3 —